

# men of

VOLUME 7 NUMBER 6 NOVEMBER/DECEMBER 1982

**PAUL NEWMAN**  
THE VERDICT

SPECIAL EDITION  
THE DARK CRYSTAL

# MARQUEE

VOLUME 7 NUMBER 6 NOVEMBER/DECEMBER 1982

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**MARQUEE**  
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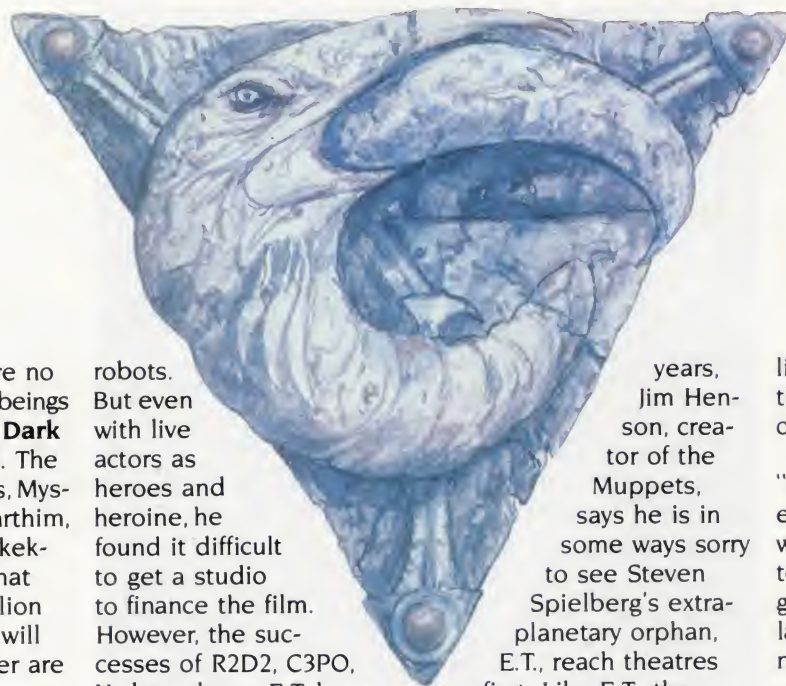






# LIVING LANDSCAPE

## HENSON & COMPANY CREATE A BRAVE NEW WORLD



**T**

here are no human beings in **The Dark Crystal**. The Skeksis, Mystics, Garthim, Gelflings and Land Skeksis, Mystics, striders that populate the \$20 million movie that Universal will release this December are lifesize bits of foam rubber and cloth, wires and electrical impulses.

George Lucas' original idea for **Star Wars** was to make a movie about

robots. But even with live actors as heroes and heroine, he found it difficult to get a studio to finance the film. However, the successes of R2D2, C3PO, Yoda and now E.T. have paved the way for **The Dark Crystal**, a mystical fairy tale in which the landscape is as important as the creatures who inhabit it.

Because he has been working on **The Dark Crystal** for more than five

years, Jim Henson, creator of the Muppets, says he is in some ways sorry to see Steven Spielberg's extraplanetary orphan, E.T., reach theatres first. Like E.T., the characters in **The Dark Crystal** are full-size emotionally, alive creatures. But they hate and love, fight and fly from other creatures, not human actors.

"The great challenge," says Henson, who is co-director of the film with his long-time associate Frank Oz, "was to create a complete world that doesn't exist and make it seem real, to create all the

life forms on that world, their history and their way of moving."

But creating a world "where mountains talk to each other and rivers sing" was child's play compared to telling a story about good versus evil within the landscape of that strange new world.



"We had to be like magicians," Henson says, "with a whole series of tricks and illusions to fool the audience. When you people an entire film with creatures, you must have absolute reality."

In December, audiences will pass their verdict on the reality he has spent the last five years creating.



ART DIRECTION: ROBBIE GOULDEN / ZEPPELIN GRAPHICS INC.

by Aljean Harmetz

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# CITIZEN HENSON

## A CHILD OF VIDEO GROWS UP

F

our decades ago, audiences and critics stood in awe of a man who

headed up his own screen repertory company while producing, directing, writing and starring in his own films.

That man was Orson Welles, and when his days of glory evolved into their twilight time, film historians observed that it was unlikely that the movie industry would ever entrust such power, such degree of control, to one man again.

Who could have guessed that, 40 years later, a puppeteer from Mississippi would be heading up his own screen repertory company while producing, directing, writing and (in effect) starring in his own films?

Certainly not Jim Henson. For one thing, he was only five years old when Welles made *Citizen Kane*. For another, his great love has always been television, the medium in which he first won world acclaim.

When we meet in Toronto it is television, not movies, that has brought him here. A new, Henson-produced children's TV



series called *Fraggle Rock*, a 60-minute musical extravaganza will air on the CBC next January. But dominating his thoughts is *The Dark Crystal*, to which he has devoted no less than five years of his life — a dream about to be realized on movie screens all over the world. But not, incidentally, on television. At least, not in the immediate future.

"We're making huge technical strides in television," says the lanky, soft-spoken Henson, an admitted video freak. "Giant screens are just around the corner, at prices everyone will be able to afford. So I think we'll hang on to *Dark Crystal* until then, because we're very proud of it, and it's so unfair to show it on television when you lose 30 to 40 per cent

of the screen."

Despite his millionaire's bank account, Henson is a moderate man, devoted to his work, not given to guzzling champagne, hosting wild parties or popping up in Hollywood gossip columns. The fact that his



modest suite at the Four Seasons Yorkville is cluttered with video equipment — I spy at least three VCR machines, of different makes and models — is further proof that his hobby is his work is his hobby. In fact, he

informs me, he recently visited his family back home in Washington and took home movies of his aunts and uncles and cousins —all on video.

It was television, after all, that brought him to puppetry. When his family moved from Greenville, Miss. to Washington, D.C., they bought their first TV set, and young Jim was so intrigued by Bill Baird's marionettes on *Kukla, Fran & Ollie* that he joined a high school puppet club, contenting himself with painting sets while he watched and learned.

By the time he was 17, he was building his own puppets. The ambitious teenager auditioned for a local TV show and got the job, only to see the show cancelled after three weeks. But a year later he won a five-minute late-night show of his own, *Sam & Friends*, which would run for eight years and eventually win a local Emmy for Outstanding Entertainment.

When Henson started doing *Sam & Friends* he was only a freshman, studying Theatre Arts at the University of Maryland. But in the course of those eight years, he would graduate from puppeteer to showman, and from suitor to





husband. He would meet fellow puppet enthusiast Jane Nebel, work with her, woo her, and wed her, making her the mother of his five children. And, after extracting some material from an old coat donated



by his mother, and adding two ping-pong balls, he would create a patently

irresistible character who would achieve more fame in his own lifetime than most world leaders rack up in history books. Some 21 years later, the bits of old coat and ping-pong balls that became Kermit the Frog would be formally presented to Her Majesty Queen Elizabeth II at a Royal Jubilee performance in London, England.

Kermit, operated and voiced by Henson, made his television debut in 1957 on the original *Tonight* show with Steve Allen — and The Muppets were born. He didn't make his entrance as a frog prince, either. He wore a blonde wig and sang a current Broadway showstopper, *I've Grown Accustomed to Her Face*, to a purple monster operated by Jane. Regular appearances with Sunday night variety king Ed Sullivan and country & western singer Jimmy Dean followed, but The Muppets were limited to a cult fol-

lowing until more than a decade later, when they revolutionized children's television on *Sesame Street*.

*The Muppet Show* was born because Henson believed that its characters had universal appeal. Children responded to their fantastic sense of reality and adults responded to the realistic

humour of the fantasy they projected. All three major U.S. networks turned him down, but Sir Lew Grade (at that time not yet Lord Grade) shared Henson's belief and financed the venture. The show became what *Time* magazine acclaimed "the most popular entertainment produced on earth," attracting an audience of more than 235 million viewers in more than one hundred countries all over the world.

When master puppeteer Frank Oz joined Henson in 1964, The Muppets gave birth to a new phenomenon: a superstar glamour girl who snorted her way to the top. The box-office impact of Miss Piggy, dubbed "the world's only excusable ham" by *People* magazine, has dug historic trenches in the annals of show business.

Most moviegoers believe that Henson & Co. made the transition from television to the big screen with *The Muppet Movie*, a box-office giant Henson produced a few summers ago. But in truth he started his film career soon after he graduated from the University of Maryland. Moving to New York, he launched a com-







pany that made commercials and industrial films. The early Muppets, in fact, first appeared in Henson-produced commercials. And an award-winning Henson short entitled

*Timepiece* was nominated for an Academy Award in 1964.

With the success of *The Muppets* he was forced to put his other film activities on a back burner. "Television, as a medium, is wonderful to work in," says Henson. "It's a very exciting form. Motion pictures are also fun, but slightly different. I enjoy both. I'm probably more comfortable in television," he confesses, "because I've been doing it so much longer. I know everything you can do and I am comfortable in all the techniques."

Last year he tackled his first directing chore for a feature film, **The Great Muppet Caper**, and he remains proud of the results even though the film failed to match the huge cash receipts of **The Muppet Movie**. He and Frank Oz share director duties for **The Dark Crystal**, for which Henson created the story. Because they suspect their voices are too recognizable from *The Muppets*, neither Henson nor Oz, is using his own voice for the characters they personally create in **Dark Crystal**. Henson also shares producer



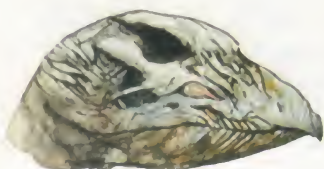
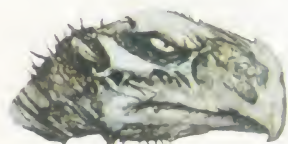
credit with **Star Wars** veteran Gary Kurtz.

"I've directed television," he says, "but I didn't direct the first Muppet film because I'd hardly worked on a film before. Directing is the most fun of all."

Especially on a Jim Henson movie. Sound stages for **Dark Crystal** were unlike any other, he admits. For one thing, every set was on stilts, raised to allow the actors and manipulators/performers to operate their particular characters. And visitors who expected to bump into Kermit and Miss Piggy were awe-struck by the creatures they encountered instead.

Insiders say the end result may be a new-culture antidote to *Lord of the Rings*, and Henson is cautiously optimistic that audiences will continue to be receptive to his special style of movie magic.

"It's always a gamble, of course," adds Citizen Henson with a gentle smile. "When we created Yoda for **The Empire Strikes Back** we hoped people would take him to their hearts, and happily they did. I suppose Yoda was the forerunner of E.T., just as E.T. is the forerunner of **The Dark Crystal**. And if we've done our jobs properly, the audience should have a wonderful time."









# BLOCKBUSTERS ARE HIS BUSINESS

## THE FORCE IS STILL WITH GARY KURTZ

**T**he biggest stars in the Hollywood firmament lately have been, paradoxically, the little people. After Yoda in **The Empire Strikes Back** cleaned up at the wickets, a small visitor from outer space named E.T. charmed the pennies out of the world's pockets. **The Dark Crystal**, which features an entire cast of such little people, will probably prove no exception to the new rule: small is big.

Co-producer Gary Kurtz is one of the most successful film producers in recent years. His last two



films were **Star Wars**, winner of seven Academy Awards and **The Empire Strikes Back**, which took two Oscars.

Born in Los Angeles, Kurtz was the only child of artistic parents; his mother was a painter and sculptor, and his father's hobby was

photography. Kurtz became interested in filmmaking at an early age, and by the time he went to college (The University of Southern California, majoring, naturally, in cinema), he had already shot and edited 8mm movies, as well as acted in and directed several plays. As a student, he worked for Roger Corman on films such as **Dementia 13** (written and directed by Francis Ford Coppola), **Planet of Blood**, **The Terror**, **Beach Ball** and **Blood Bath**.

While Kurtz's experience in the film industry is varied, the route to **Star Wars** was by no means direct. He began his career as assistant director on Monte Hellman's two very unusual westerns, **The Shooting** and **Ride in the Whirlwind**. Both films starred Jack Nicholson and



were made together in six weeks for under \$100,000. He then spent two and a half years in the Marines as a cameraman and still photographer. When his stint in the armed forces was over, he returned to Hollywood to edit several low-budget features before becoming associate producer on Universal's classic existential road picture, **Two Lane Blacktop**, directed by Monte Hell-







man and starring Warren Oates and singer James Taylor, and on MGM's **Chandler**, which also starred Warren Oates and Leslie Caron.

One day while visiting Francis Coppola at his San Francisco studio Kurtz met George Lucas. Lucas subsequently came to Kurtz with his idea for **American Graffiti**, and the rest, as they say, is history.

Kurtz calls **The Dark Crystal**, a \$25 million production, "one gigantic special effect." It sounds like no idle boast. The characters who populate the film are all mechanical creatures. "In fact," says Kurtz, "we've had a tough time finding a name for what they are. They're very, very elaborate mechanical and electronic puppets, much like Yoda and similar to the kind of animatronics you see at amusement

parks."

Since the world of **The Dark Crystal** is a totally imaginary one, with growth, movement and language of its own, it's somehow appropriate that imaginary creatures inhabit it. Those creatures are ruled by the evil Skeksis who gather their power from a great crystal. As the movie begins, an astronomical occurrence is about to happen, which, if not halted, will ensure the continuation of the nasty rule of the Skeksis forever.

Not to spoil the story, let's just say that a boy, Jen, from a race the Skeksis tried to exterminate, the Gelflings, has to shoulder the responsibility of discovering the secret of the Dark Crystal in order to bring the world back to harmony. Along the way of his arduous task we meet the Garthim,

incredibly fierce warriors who guard the castle of the Skeksis; another Gelfling, a girl called Kira; and Pod People, peasants who also happen to be the good guys.

While the creatures in **The Dark Crystal** are, like the Muppets, manipulated by humankind, their method of manipulation is rather more complex.

In fact, Kurtz uses the term "logistical nightmare" to describe the situation that developed when there were 15 or 16 little creatures acting on the screen at any one time operated by as many as 40 to 50 people.

In development for more than four years, **The Dark Crystal** owes no small portion of its hefty tab to the creatures themselves. Kurtz estimates they cost between six and seven million dollars. "Whenever we were frustrated by the creatures," he says, "we would point out that it would have been cheaper to hire Robert Redford and Barbra Streisand."

These Gelflings, Skeksis and Pod People were shot against live-action backgrounds by Oswald Morris, who performed the same services in the past for Miss Piggy and company. Though the film employs some special-effects mattes, the real special effects are the creatures, whose recalcitrance accounted for the bulk of the 26-week shooting schedule.

So you thought the Munchkins had been hard to handle on the set of **The Wizard of Oz**. Those dwarfs were a piece of cake compared with these mechanisms, whose heights average two-and-a-half feet but, in the case of the bird-like Landstriders, are as tall as 15 feet.

"It's the same story — a

fight between good and evil," says Kurtz, no stranger himself to the fantasy battles of good and evil. "Though there are no actual human beings in **The Dark Crystal**, it is an extremely humanized epic. The best special effects are those you never notice, and



we're hoping that the characters immediately assert themselves as such, and that after a while you'll forget about them as creatures."

Advance peeks at **The Dark Crystal** demonstrate that the creatures, though little, are certainly imposing. The Skeksis are primarily reptilian, their eyes a beady variation on E.T.'s, and it looks like they could use some dental work. The two Gelflings, on the other hand, are small-boned and fair-complexioned, more human in appearance — but then again, they're the hero and heroine. The Pod People, with their plump faces and pug noses, are cute enough to take home and cuddle.

Given its Tolkien associations, **The Dark Crystal** seems a likely bid to repeat the success of other megahits that featured the smaller-than-thou crowd. After all, Frank Oz, the man who brought Yoda to life in **The Empire Strikes Back**, co-directed with Henson. That porcine vision, Miss Piggy, is probably fuming with rage right this minute because she didn't land the part of Kira.



# THE LIFE OF BRIAN

## A FROUDIAN FANTASY OF FANCIFUL FOLKLORE



he unique look of **The Dark Crystal** reflects the artistic vision of the

gifted British illustrator, Brian Froud. Although still in his early thirties, Froud has already achieved a near-cult following, both in North America and abroad. He creates magical worlds where fairies, elves and imaginary creatures inhabit landscapes filled with weird and wondrous plants.

Born in Winchester, England, and educated at Maidstone Art College, Froud first worked as a freelance artist illustrating books and magazine stories. But upon his discovery of such turn-of-the-century artists as Arthur Rackham and Dulac, whose illustrated children's fairy tales fascinated him, Froud himself was led into the world of fantasy.

He began reading folklore and drawing its creatures — fairies, elves, goblins — adding his own whimsy and humour to traditional figures. Illustrating a Lamb's children's version of *A Midsummer Night's Dream* gave him an opportunity to publish



some of his fantasy art, but it was several years before he was able to concentrate entirely on his fantasy work.

Asked to contribute to *Once Upon a Time*, an anthology of work of British illustrators, Froud contributed several pieces, one of which was used on the cover. The book's success led to his own anthology, *The Land of Froud*, followed by *Faeries*, which has become a bestseller.

In 1978, Jerry Juhl, writer for *The Muppet Show*, saw *The Land of Froud* exhibited at the San Francisco Book Fair, and showed it to Jim Henson. Henson already had the idea for the story of **The Dark Crystal**, and he found that Froud's images matched his thoughts.

"Brian was very enthusiastic about my idea," says Henson, "and he joined us. He came to New York and worked with our people there."



"In those early days," continues Froud, "we would sit around and talk about the story and develop the characters, the way they lived and where they lived. Everything was developed in a sort of committee, which was great fun. Gradually, it got more and more refined and then David Odell wrote the story into a screenplay."

The creatures who inhabit the world of **The Dark Crystal** and Jen and Kira — the Gelfling hero and heroine — are fantasy beings. "I just sat down and drew lots of crea-

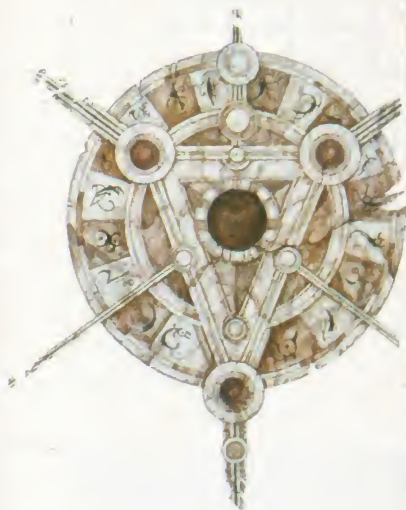
tures," says Froud, "and some were selected to be built and some not."

"Most of the characters have developed to some extent. The Landstrider used to be a land spider. The character we have now is the product of three years' work. The Garthim originally had long whippy tails."

"The problem was always how the creature would move. It is easy to draw a character that looks very elegant, but then you have to make it work and move. That is the big problem."

"The two main characters, Jen and Kira, presented the biggest challenge. Because they are more human in appearance than the other creatures, there are certain expectations of how they should look and move. If the expectations are not fulfilled, people are disappointed. It was difficult to achieve a smooth skin texture, for instance, and





we've taken a lot of time sculpting and re-sculpting the heads. At first they were quite simplistic, but now they have a lot of emotional depth."

As an artist and illustrator, Froud has always worked alone. But with the film, he has had to depend on and make use of other talents. Froud's drawings of the world in which the creatures live, a world rich with detail and whimsy, were taken by production designer Harry Lange and turned into a workable, tangible reality. "For the sets," says Froud, "I only did pencil drawings. Harry's people turned them into models, and we modified from there."

**The Dark Crystal** was Froud's first venture into film. "When I first saw the completed film," he says, "it was an incredible experience for me. At first, I simply couldn't grasp the fact that these were my drawings come to life. I thought, what are my characters doing out of a book, moving around and breathing? But now I realize that **The Dark Crystal** has given me an opportunity few artists are privileged to have: a chance to move into another creative dimension."





# NO STRINGS ATTACHED

## A RAG, A BONE, A HANK OF HAIR... AND NINE TONS OF RUBBER

While Jim Henson, Frank Oz and Brian Froud were the creative

geniuses behind **The Dark Crystal** project, their production team was left with the awesome task of translating their ideas into reality.

The very originality of the movie brought with it complications. At first, everyone assumed that the technology needed to create the characters, creatures and settings already existed. But because no one had ever before attempted a film like **The Dark Crystal**, much of what was needed had to be built from scratch.

Establishing the groundwork for the project, therefore, was a mammoth undertaking. Work on the film began in New York as long ago as 1977, but in 1979 the entire operation was moved to London, where *The Muppet Show* is filmed. There, the animatronic department, under the leadership of Sherry Amott, was responsible for coordinating the work on the building of the characters. Beginning with seven people in a workshop in



Hampstead, the animatronic fabrication group grew to a force of 60, and when you count the construction workers, plasterers and other craftsmen involved in the project, the figure runs into the hundreds.

"My job," says Sherry, "has been to get the ideas from Jim Henson, Frank Oz and Brian Froud, discuss them with Brian, and then get someone to carry them out.

"I had to depend very heavily on the puppet-makers we brought over from New York. I had to understand the whole fabrication process before I could pinpoint what we were looking for."

What they were looking for wasn't always to be found in likely locations. "I looked in places where you wouldn't expect puppetmakers to be," Sherry explains. "I asked jewellery makers and watch repairmen to act as mechanical designers. Doll-makers and pottery and ceramic majors in art school became our best

mould makers.

"I was looking for people with a whimsical inventiveness combined with an interest in, say, pottery and electronics, or working with fabric and carving wood. It was the combination of the various skills and interests that strengthened the group enormously and made it flexible."



The people Sherry gathered together came from varying backgrounds: the theatre, animation studios, the Muppets, television costuming. To achieve their tasks, the fabricators needed some rather spe-

cial supplies. The Yellow Pages became an indispensable standby. "The first thing I did when I came to London was order telephone books," Sherry says. "That's how I started finding things, for instance the source for the material used to make the steadicam harnesses. In the Yellow Pages I found the Malaysian Rubber Producers' Research Association, which became the production source for the large quantities of rubber needed to make latex foam, which in turn was

used for most of the heads, hands and feet of the creatures.

"Wendy Midener-Froud, who was responsible for the Jen and Kira characters, was trying out various ways to create a movable



skin," Sherry continues. It was Jim who suggested using latex foam. Dick Smith, who did the special makeup on **Altered States** and **Little Big Man**, came in as a consultant. He worked with us and showed us how to use the material. It is a very involved, very meticulous process in which everything has to be scientifically notated in order to be reproduced."

The amount of foam

"There are no dramatically new techniques, but we have created innovative ways of using people inside creatures. We've also developed new mechanical and radio-controlled operations, and come up with ways of building and manipulating that are a great deal more sophisticated than anything we've ever done."

The creatures had to be life-like, flexible, movable and lightweight. They had

nique was to build big creatures on backpacks," Sherry says. "But the costumes were heavy, and it was difficult for the performer to lift his arms to work the puppet. So we decided to build the costume on a harness, which allows the weight to be carried on the hips. This way we could free the performer's arms."

"On Jim's suggestion, a steadicam harness' was developed to support a

humans, which are generally cup-shaped to conform to the human eye muscle. What we needed, because we wanted to have eye movement, was almost a sphere, and these had to be custom-designed. The size of the pupil was particularly important in order to focus the eye line of the puppet, since it is the connection between the eyes and the camera that makes the character come alive.

"We went to the people who make eyes for Madame Tussaud's. They produced glass-blown eyes, very fragile and difficult to put mechanisms in. Also, with their technique, special colours were out of the question, and Brian wanted red irises. We then went to an artificial-eye maker. She started off quite well, but she had a lot of patients and felt she should really give her time to them. So we ended up with a company that makes artificial eyes, but it was a year and a half before we found the technique that produced the quality of eyes we wanted."

Sherry's role was sometimes that of a diplomat, coaxing artistic temperaments into agreement, reconciling Jim Henson's visions with Brian Froud's designs.

"There was no problem in translating Brian's designs. But there was some difficulty in blending together Brian's and Jim's visions, because they often see things differently. Some of the time it was difficult to know whom to please or how to please both.

"That, I think, was the most challenging aspect of the project, and it continued on through filming and beyond."



Skeksis. The harness had a quick release for a camera. The prototype was taken into the production stage, and the mechanical designers turned out about 20. This was an original idea of Jim's that turned into something we couldn't do without. It will become the basis for future puppets, I'm sure."

The most difficult items on Sherry Amott's lengthy shopping list for the film were eyes. "Eyes for the characters just didn't exist," she explains. "The eyes used by taxidermists who stuff animals are half round and come in standard types: lizard, dog, and so on. Then there are makers of artificial eyes for

needed in the course of filming required nine tons of rubber. Some was imported from America and some from Malaysia.

"Ninety per cent of what we were doing was totally new," adds Jim Henson.

to be easy to get in and out of (in case of fire), and also be able to accommodate a small video unit underneath that the performer could watch.

"Before **The Dark Crystal**, the established tech-



# IF EVER A WIZ THERE WAS FRANK OZ CAN'T KEEP HIS MOUTH SHUT- THANK GOODNESS!

**M**aking his debut as a director on **The Dark Crystal** is longtime Henson associate and puppeteer par extraordinaire, Frank Oz.

Oz co-directs with Jim Henson. As Muppet performers, the pair have been called one of the great teams in the entertainment world. Their directorial collaboration on **The Dark Crystal** was a matter of give-and-take, of constant examination and discussion and, most importantly, of mutual respect for each other's artistic judgement.

In addition to his directing duties on the film, Oz performs the evil chamberlain of the Skeksis. "I worked on his psyche," Oz says. "He's a sneaking weasel who'd sell his grandmother down the river, a snake in the grass."

"I told the sculptor that the chamberlain needed to be sculpted with a smile. That's his whole personality. He thinks he's fooling people because he's smiling."

Hired at the age of 17 to join the Muppets, Oz today is a producer (**The Great Muppet Caper**),



creative consultant and vice-president of Henson Associates, and the performer who brings life and endearing character to Cookie Monster, Bert and Grover of *Sesame Street*, Fozzie Bear, Miss Piggy and Animal of *The Muppet Show*, and other Muppet characters.

With Henson's encouragement, Oz accepted what was to have been a minor role in **The Empire Strikes Back**, portraying Yoda, the Jedi sage. Oz emphasizes that he was not the only performer involved in the man-



by Jane Hartnell



ipulation of this extremely complex creature. But it was his acting which evoked the character and mentality of Yoda, creating a three-dimensional, complex creature. But it was fascinating, living being in a fantasy world.

In fact, Yoda's popularity helped pave the way for **The Dark Crystal** by lending credence to the prem-

ise that audiences would accept a movie populated entirely with like characters. Moreover, since Jim Henson provided the technological expertise to film Yoda, he was able to underwrite research and development costs for the techniques used to make **The Dark Crystal**.

"From the beginning," says Henson, "Frank was a

superb manipulator — he could make a puppet do anything." Oz learned his craft from his European-born parents, both of whom were accomplished amateur puppeteers. But while he became a skilled performer, acting in puppet plays of his own creation during his high school years, his original career goal was journalism.

And with that aim in mind he enrolled at Oakland City College, only to be lured to New York by Henson for a six-month trial with the Muppets. That was 19 years ago, and Frank Oz has never looked back.

Directing, for Oz, is a natural progression in the development of his career. "Even as a performer I never kept my mouth shut — I'd always want to give my two cents' worth. I began working on scripts, and then I was given the title of Creative Consultant on *The Muppet Show*, which meant that someone had to listen to me.

"I think I would probably not have been as good a journalist as I am a performer, and hopefully a director," he says. "Jim is very good in that he allows a lot of growth in the company, and for me it's been a long, steady growth."







# The Dark Crystal

LORD GRADE Presents A JIM HENSON Film  
"THE DARK CRYSTAL"

Produced by JIM HENSON and GARY KURTZ Directed by JIM HENSON and FRANK OZ  
Screenplay by DAVID ODELL Story by JIM HENSON Executive Producer DAVID LAZER Conceptual Designer BRIAN FROST Music by TREVOR JONES  
Distribution: DOLBY DIGITAL Distributed by Universal Pictures and Associated Film Distribution Companies

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